

The Harmony Of Scientific Fiction And Magical Realism

(In the example of creativity of Mikhail Bulgakov and Gabriel Marquez)

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Annotation: Despite its scale in terms of application, magical realism has reached its literal peak in the direction of fiction. The magical and fantastic elements are absorbed into the work, into the psyche of the heroes of the work, the frequent reference to the symbols, the presence of elements of folklore and their impact on human passions.

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It is no secret that the twentieth century was rich in various socio-political upheavals and changes. Under such conditions, when the creator is forbidden or restricted from pouring out the existing truth about the society, magical realism, which is considered a wave of realism, is emerged. This phenomenon, which has become a general aesthetic concept today, was first mentioned by the German critic Franz Roch (1890-1965) under the same name. In 1925, a well-known art critic described a group of young avant-garde artists as “magical realists”. Because the main image object in the work of these artists was the changing reality.

Soon, the meaning of the term “magical realism” increased. Now it has not only become a term to describe the current of post-expressionism in German painting, but has also penetrated other forms of art. Already in 1927, the Italian writer and literary critic Massimo Bontempelli (1878-1960) began to apply "magical realism" to fiction works, and famous film directors as Akira Kurosava

and Emir Kustiritsa have made significant contributions to the development of cinematography with such films as “Dreams” and “Arizona Dream”.

Despite its scale of application, magical realism has reached its literal peak in the direction of fiction.

The magical and fantastic elements are absorbed into the work, the psyche of the protagonists, frequent reference to symbols, the presence of elements of folklore, detailed coverage of human passions, the open final of the work allows the reader to assess what is true and appropriate in the construction of fantasy or ordinary world, the physical being is in conflict with the mystical being, the occurrence of events from an alternative perspective, i.e., the narrator's voice from the third person transfers to the first person, the exchange of cause and effect ...

These features bring success to many writers as to the great Russian writer Mikhail Bulgakov in Europe, to Serbian writer Goran Petrovich, and in Latin America to Cuban writer Alexo Carpenter, Guatemalan Miguel Angel Asturias, to Julio Cortasar from Argentina, Mexican Juan Rulfoyu Carlos Fuentes, and of course to Gabriel Garcia Marquez from Columbia. In Bontempelli's language, their work reflects that human world consists of two realities - internal and external reality, in which the “real world” and the “imaginary world” are intertwined. It was impossible to “draw” the image of the twin worlds of this twentieth century without the creation of new myths and legends (more precisely, the artistic reworking of old legends) without the image of mysterious riddles, adventures.

Such examples of literature, which play an important role in revealing the idea of the work of events related to magic and science fiction, have a significant place in the work of the great writer Mikhail Bulgakov. The story of “The Fatal Eggs”, which depicts the real picture of Soviet Russia in the 1920s, is noteworthy in this regard.

It was not long before power passed into the hands of the Bolsheviks, who claimed to change the world completely...

Famine on the one hand, political oppression, violence on the other...

So, it is a bitter picture of real life. On one side, the common people are preoccupied with their own life worries, and on the other one, Professor Persikov, who, in experimentation with eggs imported from abroad, discovers a red ray that accelerates growth in living organisms. Coincidentally, these eggs were exchanged to ordinary eggs and were brought to a state farm in the Smolensk province.

Rock, a civil servant in order to provide the whole country with chicken (meat), opened the eggs in an unnatural way using the same ray that Persikov invented.

As a result, not the chickens, but giant and terrifying snakes, ostriches, and crocodiles burst from the eggs and amaze people and swallow them without licking. The news of this tragedy spread like wildfire, disrupting normal life in Moscow. Even the fighting army was powerless to fight and to destroy with the terrible mutants...

Only the early frosts put an end to the vicious movement and proliferation of cold tropical creatures. For sure it is interesting to the readers to know what Bulgakov's purpose in depicting this fantastic event was.

If we pay close attention to history, we will see that the path of disasters and catastrophes that covered the Russian land was blocked by frost, or rather, the forces of nature. It is true that this factor played a significant role in repelling both the invasion of Napoleon in 1812 and Hitler (hitlerites) during World War II.

"The Fatal Eggs" is a magical version of similar events. This means that Mother Nature corrects the mistakes made by human beings unknowingly. The Creator Himself removes the pain and suffering of His servants.

But it's not the main contribution that comes out of the story. The point is that the inhuman ideas that emerged in the West against human freedom, as Marxist, communist worldview - were tested in practice in the East and in Russia. The "export" of Marxism to Russia, which lags far behind the West in the development, is skillfully embodied by the great writer through the image of the fatal eggs brought from abroad.

It is not a secret that even today, there are attempts transfer artificial "democracy" to various parts of the world. And as result in new hotspots are appearing on the Earth. From this point of view, it is noteworthy that Bulgakov, who, like all great word artists, had the ability to predict the reality of today's XXI century, living in the first half of the last century. It is worth to mention about it. The fact that this awareness is expressed through Slavonic mythology and fiction, and the symbolic image of "eggs" allows us to understand a number of features of magical realism. Because in the conditions of the authoritarian dictatorship, the revelation of the realities of life could be achieved only through symbolism. In another of his work, "Heart of a dog", the intricacies of Soviet society were exposed through the veil of magic and fiction. Scientist Preobrazhensky transplanted a human brain into a dog, and the animal became a half-dog, later called Sharikov, and a half-man became a conscious but sharp creature, resulting in all manner of chaos. This image, created with great irony, is in fact a symbol of the "genius" of the Bolsheviks. At the same time, it is clear from this story that various "zombies and mutants" could emerge as a result of "scientific advances" that pose a particular threat to the modern world - various animals through artificial insemination, and even attempts to create a human clone.

Imagine that Sharikovs will enter our lives, that they will become a toy in the hands of various political forces that seek to deceive, like the excursions described in Chingiz Aitmatov's "Cassandra's Brand", and will serve in the way of destructive ideas! Yes, Sharikovs, fatal eggs are still an internal reality (magic). But tomorrow they may become an external reality!

In general, the experience of magical realism confirms that the forces of the unseen will once again return to the places where magic and miracles have been abandoned, belief in the Creator, His power, faith. Only in this case it is observed that the magical forces of a negative appearance fall into the environment of the overturn and its aura. Among them, there is no doubt that the "Professor Woland" in the novel "The Master and Margarita" and his companions such as

Koroviev, Azazello, Behemoth have a special place. These magical heroes came to the land of atheists and suddenly turned everything upside down - predicting that one person would fall under the tram and the other would go to the insane asylum by staging a show he had shown the whole of Moscow how low the people and that society in general were.

It should be noted that although Woland is a devil, he is not a negative character. Even the devil, who is often understood as a creature in opposition to the Creator, is astonished by the words of the “scholar” Berlioz, who worked in Massolit, that many people in this country disbelieved in God:”... that’s why he looked around the houses in fear. He was worried about seeing one atheist in each window.”¹

This episode itself is a physical example of a timeless mystical being with Woland, a soulless, dry body in the present (i.e., at the time of the work's events) (as mentioned above, this view of contrast is one of the hallmarks of magical realism).

But Woland was able to find people within this unbelieving community who had not lost their image of humanity. These were the master and his lover Margarita, who had been imprisoned by idiots like the “literary” Latunisky for writing a novel about Pontius Pilate.

In general, there are a number of episodes in this novel full of mysticism and magic, the transformation of one of the protagonists Margarita into a witch from grief and misery, flying with a brush like a lizard flying in a broom in Russian mythology, passing from the real world to the imaginary world. And similar bizarre adventures are signs of realism in the magic shell.

Throughout the work, Bulgakov's "Master" and Margarita, through Woland, gradually “bring” them closer to the magical world, in other words, “bring them back” to the real spiritual world, once again demonstrates the magical power of Magrealism. Bontempelli, a theorist of magical realism, did not say in vain that

¹ Bulgakov M. "Master and Margarita." - T. : "Sharq". NMAK General Editorial Office, 2008

the main task of modern art is to create a kind of “spiritual geometry” and return man to his spiritual homeland.

The protagonists of Latin American Magrealist literature are people with a very strong passion as animal beings, prone to animalistic tendencies

(For this, Colonel Aureliano Buendiani, who had seventeen sons out of seventeen women, described the attitude of the volcanoist Jose Arcadio to his step-sister Rebecca, The four men who perished because of the miraculous beauty of the beautiful Remedios, or a pig-tailed child Suffice it to recall Aureliano Amaranta Ursula, the drunkard who gave birth to the last generation.

This is one of the reasons why the imperfect imagination of all Macondonians, who are enslaved to passions, is unable to comprehend such ideas. As it has already been pointed out, only Aureliano was able to do that. But it was too late ... Santiago Nasari, who was stabbed in the body by the Vicario brothers in The Tale of the Murder, understood the essence and consequences of these events - ignorance and drowsiness. But time has already passed ...

In fact, such an interpretation of loneliness, of limitation, is unique to Latin American prose. Because, unlike European prose, in the novels of this region, mythological thinking has gained vitality and modernity. Its expression is not just an “appeal to myth”. In The Hundred Years of Solitude, Melchizedek died and was resurrected several times. The ghost of Prudeieno Aguilar, who was stabbed to death by Jose Arcadio Buendia, did not give peace to him and his wife, Beautiful Remedios, described as "not a woman of this world," a girl who is always striving for freedom brings death to men and then flies to the sky and disappears into a bottomless space, eventually the storm sweeps Macondo off the face of the Earth. The mythological worldview of this chain of episodes is a clear evidence of the fact that it takes place in everyday life in Latin American prose

If in European magrealism it is reflected as an external, dry realism, separate and even alien world (in "Master and Margarita" most characters, in

general, the whole environment does not believe in the world of Woland, Pontius Pilates, in other words, magical reality is not for everyday reality), the opposite of that behind the ocean.

The reason for this discrepancy is that the author emphasizes the Caribbean color, which is described in this novel in vivid detail. In particular, for Marquez, the region is a place of “fantastic reality” where all sorts of strange things can happen.

The reason for the uniqueness of Latin American magical realism is also indicated by the following thoughts of the Colombian word artist:

“I believe in real life magic. I think Carpenter (referring to Alexo Carpenter, the Cuban writer who first used the term “lo real maraviloso” – “magical reality” – from author.) called a miracle as “magical realism” that took place in reality and in Latin America, especially in the Caribbean. It's magical.

It is clear from this statement that the writer himself lives in a world of magic.

In particular, in response to the unbelieving Soviet society, Marquez Bulgakov, who created a gruesome and gloomy image of a town in the royal work with the help of magical paints and realistic imagery, brought his lonely Macondos to the geography of world literature. And in doing so, he demonstrated to everyone the miraculous power of Latin American magical realism.

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